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# THE DECORATOR AND FURNISHER.

members of the Young Men's Christian Association had come to a meeting in the great hall. Some of them were there too soon and so were looking round the room. Seeing a painting on a wall one observed, "What's this about?" His friend answered, "Fallen off a ladder, the police are running him in." Well, this was not quite correct. A wounded young Danish chieftain was being hurried out of Manchester on his comrade's shoulders, with a view to save his life. The Phrygian helmets of the Danes indicated neither freemen, nor policemen: but the idea was one of misfortune, and care bestowed on it—and did as well, and showed sympathy in a somewhat uncultivated, though well intentioned class of Lancastrians. On the other hand, I have noticed that subjects that interest infallibly all classes, educated or illiterate, are religious subjects. It is not a question of piety, but comes from the simple breadth of poetry and humanity usually involved in this class of subject. That the amount of religiosity in either spectator or producer has nothing to do with the feeling is clear if we consider.

That Spaniards are one of the most religious people ever known, and yet their art is singularly deficient in this quality. Were there ever two great painters as wanting in the sacred feeling as Velasquez and Murillo; and yet, in all probability, they were more religious than ourselves.

It only remains for me to point to the fact, when it has been practiced jointly by those who were at the same time easel painters, has invariably raised those painters to far greater flights and instances of style than they seem capable of in the smaller path. Take the examples left us; say by Raphael and Michael Angelo, or some of the earlier masters, such as the "Fulminati" of Signorelli, compared with his specimens in our National Gallery; or the works left on walls by even less favored artists, such as Dominichino and Andrea del Sarto, or the French Delaroche's "Hemicycle," or our own great painters, Dyce and Maclise's frescoes; the same rise in style, the same improvement is everywhere to be noticed, both in drawing, in color, and in flesh-painting.

LESS individuality may be displayed in the furnishing of a long narrow hall than any other portion of the house. A square hall, or foyer admits of other and more satisfactory treatment. One or two etchings or engravings in narrow, oxidized silver frames may be hung upon the walls, and a few well selected pieces of furniture tastefully arranged will convert the hall into a sitting room, in which the family may assemble winter evenings to enjoy the glow and warmth of the hearth.

C. J. VIEAU & CO.



AMONGST the many new firms that began doing business in New York on the first of January last, that of Messrs. C. J. Vieau & Co., corner of Broadway and 20th street, designers and makers of art furniture, architectural wood work, parquetry, stained glass, mantels, upholstery, and drapery fabrics, and importers of all kinds of novelties for elegant house furnishings and decorative art, stands in the front rank for ability and enterprise.

Mr. C. J. Vieau is a gentleman who is a thorough decorative artist, and possesses the happy faculty of originating designs and harmoniously blending colors so as to produce good decorative effects. He has received a thorough practical business training in several of the most important business houses in the country, and has recently held the position of manager of Messrs. W. & J. Sloane's retail upholstery department, and in such position has obtained an experience in furniture fabrics and their decorative arrangement that will be of great benefit to him in his new departure.

The main office of the concern is a large and commodious apartment. There is a rich deep Pompeian red velvet carpet on the floor, and the walls and ceiling are decorated in light fawn colors. The contrast of wall and carpet is both emphatic and pleasing. The window draperies are in a skin silk tapestry of a medium old red, decorated at regular intervals with a *fleur de-lis* in dull yellow. The choice of fabric at once demonstrates the consummate taste of Mr. Vieau in the matter of interior decoration, as it will be seen that such a fabric forms a bond of artis-

tic union between the carpet and the coloring of the walls. Other hangings have old red scrolls on dull yellow grounds to carry out the same idea of color in a variation of form that is at once harmonious and restful.

During Mr. Vieau's regime in the firm of Messrs. W. & J. Sloane, he had charge of some of the largest decorative contracts in the country, and the manner in which he carried out the decorations of the Holland House on Fifth Avenue and the Trocadero concert halls and parlors in Providence, R. I., stamps him as a decorative artist of the first rank, and one in whom his customers can place the utmost reliance that they will receive the finest schemes of decoration at his hands that can be procurable anywhere.

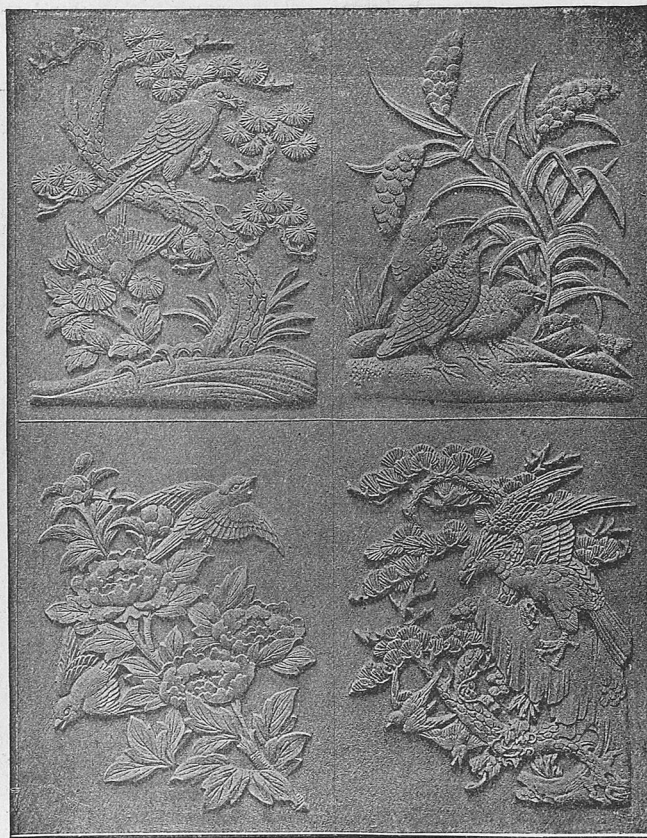


FIG. 5.—SET OF FOUR JAPANESE PANELS IN LINCORUSTA RELIEF.

# THE DECORATOR AND FURNISHER.

Equipped with skill, and in possession of the finest materials, the firm is in a much better position than many of its competitors to achieve the needs of a criticising patronage. A great advantage secured by patrons of this house is that it will make all the furniture for a mansion, fit up its interior woodwork, and fully decorate it on the basis of a complete conception of what is needed to secure harmony of style, shades and tone. Every scheme of decoration carried out will be original in treatment and eminently decorative, irrespective of the actual cost of the fabrics or material used.

"We intend," said Mr. Vieau to our representative, "to carry on a business of interior decorations, and will give our attention to woodwork of all kinds, mantels, furniture, carpets, wood floors and everything that comes under the head of hangings and draperies. We anticipate a great success in our business, if for no other reason than this—that we have from ten to fifteen of the finest stocks of furnishings in this city to select from, and will carry samples of the freshest and most fashionable importations as well as those of domestic manufacture, thereby assuring our customers the selection from the latest and most correct fabrics and designs procurable."

A PRETTY duchess table can be made of a wooden frame, cut in kidney shape, curving in at the center. It should be ample, and low enough to enable the possessor to dress her hair sitting before it, if she desires. The frame should be padded on top, and covered, and the sides draped with white, yellow or pale pink silesia, over which can be put Swiss muslin, mull or any transparent material, decorated with flowing bows of ribbon, the color of the silesia used. A good sized mirror is hung above it, and draped with the sheer material tied with bunches of ribbons.

## A PAINTED TAPESTRY.

BABYLONIAN, Egyptian, Assyrian and Hebrew, as well as Gothic and Flemish tapestries, whether woven or painted, have their modern successors in the admirable painted tapestries of the American Tapestry Co., presided over by Mr. J. F. Douthitt, 286 Fifth Avenue, New York City. We present our readers on this page with an illustration of one of the last

tapestries exhibited by this well-known firm, the subject of which is entitled "An Autumn Idyll," after a design by that consummate artist, Signor Pradilla, of Rome, Italy. The design is a beautiful one, and the tapestry would form an exquisite decorative appointment to any apartment, however sumptuous in its furnishings.



Tapestry Painting. Subject—"An Autumn Idyll," by The American Tapestry Co., J. F. Douthitt, 286 Fifth Avenue, New York.

CORNER cupboards made of two tall upright pieces of light wood, with triangular shelves at different intervals, glass doors shutting in the upper half, and a pretty curtain on a rod below is a simple and inexpensive substitute for a buffet. Tack narrow strips of wood half an inch from the sides along the upper shelves, and put the plates and saucers standing within these, so as to show the whole surface. Small gilt hooks are screwed firmly into the bottom of the shelves, a cup hung by the handle on each hook. Put the larger pieces on the lower shelves, or use them for silver.

THE old fashioned English ivy, so-called, standing in a bracket near enough to have the living green twined over a picture or festooned across a pier glass, running up, or even falling down carefully at the side of a window, with a palm or fine begonia as a center

object, is a modest but effective bit of green tracery.

THE studio, or Japanese bazar effect in furnishing, is giving way. Fewer and more costly pieces of furniture are now being used. The newest library tables are in kidney form, with plenty of drawers and spindle legs.

THE DECORATOR AND FURNISHER costs only \$4 per year.